BUNKA-CHO ART PLATFORM JAPAN TRANSLATION SERIES

DISCOURSES FOR/ AGAINST CAST DRAWING (2018)

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THE 1950S AND 1960S SAW THE advent of many works that were based upon new values that extended beyond the framework of aesthetics premised on Western art academism, or to be specific, means of reproducing a likeness grounded upon the practice of drawing. For example, the abstract painting movement of Art Informel that had developed in France, as well as Abstract Expressionism, which flourished in New York, also garnered popularity in Japan, and by the 1960s, the graduation exhibition at Tokyo University of the Arts [Tōkyō Geijutsu Daigaku, hereafter TUA] came to be filled with paintings following the style of Art Informel. Furthermore, the Yomiuri Independent Exhibition, which began in 1949 under the sponsorship of the newspaper *Yomiuri Shimbun* as an unjuried, free-to-exhibit art exhibition, came to an end in 1963 with its fifteenth installment due to the gradual rise in more radical and extreme works by young artists that became cause for dispute. In the field of art education, educational theories based on concepts of developmental psychology that drew influence from the studies of Viktor Lowenfeld, gained prevalence, resulting in the view that the essence of art education lied in the deepening of mental activity achieved by identifying the sensibilities that people are born with in accordance with the stages of their development, rather than skills that are acquired through training.

Kuroda Seiki[1] and Fujishima Takeji,[2] who were leading instructors at the Tokyo School of Fine Arts [Tōkyō Bijutsu Gakkō, hereafter the TSFA],[3] accepted and promoted the freedom of artistic expression. However, techniques of expression such as Art Informel and Abstract Expressionism that came to prominence after the war, did not at all fit within the framework of "freedom" that they supposed. Likewise, the educational method at TUA did not follow the trends of new art that emerged one after another, and instead inherited the teaching methods of the TSFA, adhering to an educational curriculum based on cast drawing. As a result, the dissociation between university education and the art world became evident, and cast drawing came to be criticized as a conservative and academic teaching method.

In the latter half of the twentieth century, the discourse surrounding cast drawing diverged into two directions: fierce criticism under the banner of freedom of expression, and conservatives that valued tradition. It was the former that gained momentum, with artists

1 [Kuroda Seiki (1866 – 1924), was a painter, educator, and art administrator who left a significant mark on modern Japanese art. He is credited in particular for the reform of Western-style painting in Japan during the Meiji period (1868 -1912), and for introducing Western art theory and practice to a wider Japanese audience. In 1896, Kuroda was appointed as the head of the newly established Department of Western-style Painting at the Tokyo School of Fine Arts (Tokyo Bijutsu Gakkō, present-day Tokyo University of the Arts).]

2 [Fujishima Takeji (1867 – 1943) was a painter, noted for his work in developing Romanticism and Impressionism within the Western-style painting movement in Japan during the Meiji Period. In 1896, under the sponsorship of Kuroda Seiki, Fujishima was appointed as assistant professor of the Department of Western-style Painting at the Tokyo School of Fine Arts.]

3 [Tokyo School of Fine Arts (Tokyo Bijutsu Gakkō, TSFA) was founded in 1887 together with the Tokyo Music School (Tōkyō Ongaku Gakkō). The schools were merged in 1949 under the establishment of the National School Establishment Law to become the Tokyo National University of Fine Arts and Music, with Tokyo School of Fine Arts being restructured as the Faculty of Fine Arts. It later changed its English name to the Tokyo University of the Arts (TUA) as it is currently known, and is recognized as the most prestigious art university in

and art critics pointing out the dogmatism and backwardness of cast drawing education, and arguing that what was necessary for art was the individuality and creativity of the individual. On the other hand, the faculty members of TUA were embroiled in the conflict between cast drawing and contemporary art and were criticized from both within and outside the university for its conservativeness that went against the times. Through such discussions, a dichotomous discourse structure of "cast drawing" versus "free expression" was established.

This chapter investigates how discourses surrounding cast drawing established themselves based on research on articles in art magazines of the time such as *Bijutsu techō* and *Atelier* that led postwar art discourse, and texts in cast drawing manuals that were published in large quantities after the war, particularly in the 1960s. Focus will be placed on two painters, Nomiyama Gyōji and Miyashita Makoto, who played an important role in the discourse of cast drawing in the latter half of the twentieth century. As a professor of oil painting at TUA, Nomiyama attempted to eliminate cast drawing from the entrance exam, while Miyashita, who adhered to his belief in cast drawing, left his mark as a teacher at cram schools for art university. Each reflect the two aspects of the discourse surrounding cast drawing in postwar Japan. What kind of position was given to cast drawing education in the postwar period, which deviated from the context of Western art [where cast drawing was already considered an obsolete practice by the early twentieth century] and gained privileged status in Japan?

Japan since its incarnation as the TSFA.]

THE ORIGINS OF CRITICAL DISCOURSE

CAST DRAWING IN GENERAL is a form of training that aims to approach the subject by suppressing one's own expressive desires and a significant amount of time to be mastered. Due to the monotonousness of the task, however, students began to voice their resentment towards cast drawings by as early as the 1910s. There were serial articles about art schools such as "Life at Art School," which began in the February 1916 issue of *Chūō bijutsu*, and "My Student Days," which began in the July 1928 issue of *Bijutsu shinron*, each serving to communicate the reality of what went on in art schools. Among them are articles describing the constraints and boredom of cast drawing. For example, the writer of "Life at Art School," Tokubō, provisionally enrolled in a cram school for the TSFA and describes as follows how he spent his days in a classroom separated by a "reddish brown curtain," tussling with "plaster cast monsters."

> This is not yet what one might call a studio, but simply a slightly large classroom. Although it is spacious, there is an old reddish-brown curtain hanging in the middle. In a dark corner, one can see the head of Homer, the head of Caesar, the heads of Michelangelo and Caracalla and so forth, a young hunter carrying a sheep's carcass on his back, the torso of a beautiful woman with her arms torn off, the torso of Laocoön, and an array of other plaster casts of men and women of various sizes. All are covered in dust, with their bare white skin showing here

> and there. It is between these plaster cast monsters and the reddish-brown curtain that my companions who aspire to take part in the "preliminary course in Western painting" sit. The room feels rather cramped, since around thirty or so of us are seated in place that is already crowded with monsters. . . . While all of us tackled the task of drawing, eventually some came to rise to their feet. The first-year students started to become restless. I could sense some mumbling and an air of pent-up discontent. At that moment, I heard someone burst out into song, reciting some verses from Chakahoi Bushi. "Chakahoi, oh how charming it is when the sweet flag blooms.". . . It was something along those lines. I have no idea what it was about, but it was a song sung by a person. What is more, it was a song sung by person confronted with extreme boredom. Yamagata's neck was thick and sturdy like that of a cow. The tip of his chin lodged into the flesh of his chest. He had a black belt in judo and had the strength to throw people around. However, when it came to drawing, he remained silent and appeared rather tense. He at least sang to relieve himself of boredom.[4]

4 Tokubō, "Bijutsu gakkō seikatsu (2)" [Life at art school (2)], *Chūō bijutsu* 2, no.3 (March 1916): 99–100.

Chakahoi Bushi is a whimsical song that had been popular at the TSFA. In the article, the author mentions having temporarily enrolled in the TSFA along with painters Kuri Shirō and Yamawaki Nobunori. In this respect, the above passage pertains to around 1905 to 1906, about just ten years after Kuroda was appointed to the Western-style painting course. Here, cast drawing is already described as a rigidly formal and monotonous means of training, and at least was not something that was free and "interesting due to the absence of rules," as Kuroda had advocated. The "plaster cast monsters" lined up in the classroom are also portrayed as oppressive presences that force students to adhere to the professors' methods, rather than as embodiments of Western beauty to be revered.

As early as the 1920s, opinions emerged that denounced cast drawing as not only boring but also a conservative and dogmatic educational method. The article "Manga and Drawing" by caricaturist Ikebe Hitoshi explains the extent to which cast drawing had suppressed

free expression. Ikebe commented on his school education, stating, "I have never been taught anything other than drawing for the entire five years I spent in the studio," and further mentions how as a student he considered drawing to be the sole principle of value. However, he recalls that his education that "focused entirely on drawing alone," was nothing but a negative influence when he graduated from art school and began drawing illustrations for newspapers as a caricaturist.

> Unfortunately, I at one point resented the professors at art school who had taught me to draw. That was to be expected, because as soon as I enrolled, we were instructed to draw plaster casts on charcoal paper. We were told that, "don't turn your attention to other things. Just devote yourselves to draw plaster casts. You'll never become a proper painter if you can't draw." It wasn't like we were told we would one day become an established artist if we just studied drawing, but as a young man who was still wet behind the ears, I clearly believed that. . . People like us had done nothing but practice drawing before being thrown out into the world upon graduating, so it was foreseeable that the president of the newspaper company would ridicule me, saying, "your paintings are far too literal." So, I came to thoroughly think about this. Is the practice of drawing something that is necessary for us? Or is it something that we can do without? In any case, I realized that when it came to drawing illustrations for newspapers, this kind of education was a significant hindrance. In other words, I've come to understand that paintings that focus on emotion are more popular with readers than realism that stubbornly insists on reason. Which is in essence why I have set foot in the realm of manga.
>
> And so, I constantly struggled to find means for creating more casual paintings that deviated from practices of drawing . . . Seven to eight years passed in this way, as all the while I struggled to distance myself away from drawing. Nevertheless, by persevering I have managed to largely rid myself of this education in drawing that had once been an inseparable part of me.[5]

5 Ikebe Hitoshi, "Manga to dessan" [Manga and drawing], *Atelier* 2, no.1 (January 1925): 41–42. [Underlines by Araki.]

What Ikebe criticizes here is that cast drawing education at art schools has become such a uniform method that it deprives art students of their freedom, and since these techniques become ingrained in one's body, it becomes an obstacle when it comes to the stage of free creation. The establishment of fixed formats was originally a discourse that Kuroda touched upon when criticizing the education system of the Technical Fine Arts School,[6] and as a result he abolished the practice of replicating example works from the curriculum of the Western-style painting course. It was in 1896 that Kuroda established the educational policy for the course, stating that, "[cast drawing based on direct observation] is exciting because there are no rules, allowing students to develop freely without falling into habit both in terms of ways of seeing and depicting." The fact that Ikebe had already betrayed Kuroda's expectations a little over ten years after that shows that Kuroda's policy of making "free art" and "art academism as a foundation" compatible was indeed a contradictory educational policy from the very outset. Kuroda's educational policy was consistently inherited from the TSFA to TUA through the mainstream artists of Japan's academism that was Kuroda, Fujishima, and Koiso Ryōhei.[7] At the same time, the contradiction between "freedom" and "foundation" was also passed on, and in the 1960s, it came to surface as a fundamental contradiction in the context of art education.

6 [Technical Fine Arts School (Kōbu Bijutsu Gakkō) was the first art academy established by the Ministry of Public Works in 1876.]

7 [Koiso Ryohei (1903 – 1988) was a Japanese painter. He graduated from the Department of Western-style Painting at the Tokyo School of Fine Arts in 1927 and had a successful career from his early days as an artist, particularly noted for his portrait paintings and commissioned works depicting Japanese military scenes during World War II. He served as a professor from 1953 to 1971.]

THE REVIVAL OF ART ACADEMISM

PROFESSORS OF TUA, who were confronted with the divergence between trends in new forms of expression and university curriculum, attempted to resolve this issue in several ways. What professors of the 1950s and 1960s attempted to do was intentionally specify the attitude that university was a place for maintaining tradition. By revisiting ancient Greek and Roman art, as well as the fundamental principles of Neoclassicism, they endeavored to recapture the conventional meaning and significance of cast drawing. In the past, Fujishima Takeji had criticized Japanese modern art as an epigone and emphasized the importance of drawing-based education as a premise for modernism, and the approach of TUA professors pushed that idea even further, making a clear return to art academism.

At the center of this route was Koiso Ryōhei, who became a professor at TUA in 1953. Koiso exhibited his talent since an early age as he passed the entrance exam for the TSFA directly upon graduating from high school, having only studied briefly at the Kawabata Painting School [Kawabata Gagakkō], and won a special prize for his *Portrait of Miss T* (fig.1) at the 7th Teiten [Imperial Fine Arts Academy Exhibition] in 1926 that he took part in while still a student at the TSFA. Many of Koiso's paintings depict scenes of the everyday lives of dancers and the masses through pristine brushstrokes, and many of his paintings are reminiscent of the works of Lautrec and Degas. However, the evaluation given by critics to such paintings were like commentaries on Neoclassicism, expressing praise for his strong drawing skills as well

fig. 1

Koiso Ryōhei, *Portrait of Miss T.*, 1926. Collection of the Hyogo Prefectural Museum of Art.

as the tranquil and solemn atmosphere of works that are supported by such skills.

Koiso, who studied under Fujishima Takeji at the TSFA, continued to follow the classic educational system of the TSFA adhered to by Kuroda and Fujishima, and was responsible for passing on Japanese art academism to the latter half of the twentieth century. He believed that the problem of Western-style painting in Japan lay in its impetuous modernization and the resulting failure in the fundamentals of art being firmly established in Japan. In this respect, he deduced that the central challenge of art education was indeed drawing. Koiso told his lifelong friend and poet Takenaka Iku, "The world of Western-style painting in Japan still lacks research into the classics, so I have simply taken it upon myself to do just that," disclosing his belief that the problem of Western-style painting in Japan was the insufficient processing and assimilation of the traditions of Western art.[8]

In 1973, Koiso was commissioned to create paintings for the walls of the Large Hall on the second floor of the State Guest House, Akasaka Palace. Koiso experimented with numerous prototypes to match the neo-baroque style of the main building, and in 1974, completed a pair of paintings respectively titled *Painting* and *Music*. In an interview where he was asked about the struggles he had experienced during this project, Koiso explained that since there were no "rules or etiquette" for classical painting in Japan, he had no choice but to devise the composition from scratch.[9] For him, the problem of Western-style painting in Japan was that the country plunged into modernism without being able to fully process and assimilate the essence of Western art academism. He believed that it was for this reason that Art Informel and Happenings that were popular in Japan at the time, were all but superficially tracing Western trends without considering the academicism on which they were predicated. The line of argumentation that positioned art academism as a warning against uncritical modernization was repeatedly used by critics in critiquing Koiso's artistic practice. For example, Shimada Yasuhiro, Director of the Kobe City Koiso Memorial Museum of Art, praised the dignity and temperance of Koiso's paintings while drawing comparisons to the "works of Vermeer" and the "enchanting, beautiful melody of chamber music played in andante," and analyzes his achievements as being "different

8 Takenaka Iku, "Koiso Ryōhei ron" [Thoughts on Koiso Ryōhei], *Shin bijutsu*, no. 10 (June 1942): 38.

9 "Tokushū: Koiso Ryōhei intabyū" [Special feature: Interview with Koiso Ryohei], *Gekkan Vision* 5, no.3 (April 1975): 20–21.

fig. 2
A cast drawing of the Bust of Ariadne accompanying the explanation of the drawing process. Koiso Ryōhei, Miyamoto Saburō, and Suzuki Shintarō, *Dessan no gihō* [Techniques in drawing] (Bijutsu Shuppan-sha, 1995), p. 20.

from the many Western-style painters who were content in pursuing only the surface of the times."[10]

Koiso's devotion to art academism was clearly reflected in his educational philosophy. In 1951, Koiso published a manual entitled *Techniques in Drawing*[11] with his fellow artists Miyamoto Saburō and Suzuki Shintarō. In his preface for this book, Koiso articulates the significance of cast drawing, warning against the tendency of young painters to devote themselves to "what is referred to as non-representational painting or abstract painting" and "disvalue drawing." He explains his reasoning, stating, "Both in Europe and Japan, all those who are active at the forefront of non-figurative art earnestly devoted their youth to the studies of drawing" and that "one somehow cannot paint a picture solely through speculation."[13] Following this preface, Koiso proceeds in explaining the production process for cast drawings such as the *Bust of Brutus* and *Bust of Ariadne* (fig.2). The content was extremely specific and technical, and included phrases like, "A drawing in which the position of the mouth is not recognized is problematic," "Do not rub the charcoal with your hands," and "Hold the charcoal at an angle and use it lightly." He further instructs that when drawing *Brutus*, both shoulders should extend beyond the paper to reflect the size of the cast, and when drawing *Ariadne*, attention must be paid to how the neck and shoulders are connected, and so forth. In this way, detailed instructions are given on what to keep in mind when drawing each plaster cast.[13]

What is important in Koiso's theory on drawing is that it clearly raises the flag as an advocate and conservator of cast drawing within the context of Japanese art discourse of the 1950s, when Art Informel had garnered popularity. Of course, his commentaries are devoid of idealistic elements regarding ancient sculpture, and given that he encouraged plaster casts to be recognized strictly as three-dimensional masses, Koiso should be regarded as a legitimate successor of Japanese-style theories on drawing since Kuroda rather than of art academism in its original sense. The fact that Koiso had devoted himself to studying the techniques of Jacques-Louis David and Ingres while being relatively indifferent to their subjects and motifs clearly reflects his eclecticism, for which he preferred depicting the daily lives of ordinary people over allegorical and mythological paintings.

10 Shimada Yasuhiro, "Koiso Ryōhei no sekai" [The world of Koiso Ryōhei], in ed. Koiso Memorial Museum of Art, *Seitan 110 nen: Koiso Ryōhei no sekai* [Celebrating 110 years since his birth: The world of Koiso Ryōhei] (Koiso Memorial Museum of Art, 2021), 8–11.

11 [Koiso Ryōhei, Miyamoto Saburō, and Suzuki Shintarō, *Dessan no gihō* [Techniques in drawing] (Bijutsu Shuppan-sha, 1995).]

12 Koiso Ryōhei, "Sekkō to jintai" [Plaster casts and the human body," in Koiso Ryōhei, Miyamoto Saburō, and Suzuki Shintarō, *Dessan no gihō* [Techniques in drawing] (Bijutsu Shuppan-sha, 1995), 4–5.

13 Ibid, 6–21.

Even though Koiso's eclecticism was in harmony within the scope of his own practice as a painter, it could not escape criticism in the wider context of art education. In Japan, drawing, which was given a privileged position as the essence of art that makes it possible to overcome the contradictions of East and West, came to take on a more essentialist guise that extended beyond that of Western art academism. In this respect, the return to Western art academism as advocated by Koiso, was not simply a question of the presence or absence of basic technique. Inevitably, it became a philosophical question of how contemporary artists should confront the practice of cast drawing, which had already achieved authoritative status in Japan. Moreover, Koiso, who was a professor of oil painting major at TUA and was a central figure in Japan's art world at the time, could by no means evade criticism due to his naïve view that art should return to that of nineteenth century Europe, based on an essentialist understanding of both Japanese modernity and European culture. As a result, in the movement to criticize cast drawing, Koiso was forced to take on the role of representing the ancien régime that was to be overthrown.

THE CONFLICT BETWEEN PROFESSORS AND STUDENTS

FROM THE 1960S, criticism towards the practice of cast drawing became particularly active. Behind this is the discrepancy between education in Japan and overseas art trends that were introduced through art magazines. In the 1950s, avant-garde, non-representational painting was the mainstream in Europe and the United States, and

information about such movements were introduced to Japan through postwar journalism including the likes of *Bijutsu techō* magazine. Articles included information on overseas art education, such as the fact that art schools in the United States taught abstract painting from the very outset without engaging in cast drawing, and students who wished to pursue realistic expression were able to work with live models, and those who did not could also study freely as they pleased.[14] What was observed was a reversal, where, in an increasing divergence from Western art education that underwent rapid change, Japan adhered to the practice of cast drawing that had originated in the European art academies. The frustration and dissatisfaction of art students at the time who had encountered the latest information from overseas was indeed considerable. Consequently, TUA, as a faithful guardian of cast drawing, was forced to navigate a difficult route in its confrontation with contemporary art.

Students felt that cast drawing as part of Japan's curriculum was outdated compared to art education in other countries and began to openly criticize the fact that creative freedom was disallowed at art schools. In the May 1961 issue of Bijutsu techō, a feature article titled "What There is to Learn at Art Schools" introduced the opinions of seven students attending art schools in the Kanto region including TUA, with each voicing their dissatisfaction with university education.[15] For example, Sasaki Yutaka, who graduated from TUA with a major in oil painting in 1961 and later became a painter, expressed the following concerns about cast drawing.

> In every classroom there was always one or two "gods of drawing," and the way they used their hands were reminiscent of those of craftsmen who were trained for years. Their eyes and hands devote themselves to processing the object, faithfully replacing the texture and valeur required of cast drawing through the medium of paint. . . . What I feared above all was my ideas and methods conforming to a particular mold. I was also dissatisfied with the fact that the issue of the internal image, which I regarded as the most important in painting, was being overlooked.[16]

14 Kubo Mamoru and Masuda Yoshinobu, "Taidan: modan āt wo oshieru Amerika no bijutsu kyōiku" [Talk: American art education that teaches modern art], *Bijutsu techō*, no. 114 (September 1956): 30.

15 "Roundtable Discussion: The Life and Opinions of Art Students" [Zadankai: gagakusei no seikatsu to iken], *Bijutsu Techo*, no. 121 (February 1957): 20.

16 Ibid, 12.

Reflecting this simmering dissatisfaction, the November 1962 issue of *Atelier* published a special article titled "Discussions in the Classroom: Thoughts on Cast Drawing,'' a round-table discussion between three faculty members of TUA and current students.[17] This extensive feature, spanning a total of thirteen pages, began with students repeatedly questioning why it is "necessary to draw plaster casts also at university" and professors explaining the educational policy of the university.

Let us take a closer look at the content of the discussion. One student stated, "At the beginning of my time studying to retry for the art school entrance exam, I tried my best to draw well, but from that time on I started to feel a kind of resistance to drawing." Another student expressed their suspicion in saying, "When I am engaging in cast drawing, I do not feel a connection with my painting practice, because all I'm doing is drawing plaster casts."[18] In response to these criticisms, the professors argued that cast drawing was not simply a means of technical training, insisting on its ethos, or criticizing the educational systems of cram schools. Nevertheless, these explanations did convince the students. For instance, Terada Shun'ichi explained the reason for conducting cast drawing classes as follows.

> When it comes to trying to express something in a concrete manner, it is impossible to deny the canon that viewers carry with them. The important thing is how you interpret it. However, no matter how much you try to express it yourself, without the procedures necessary to convince the viewers, it will not become a painting. Our idea is to provide a means of learning whereby the basis of such procedures becomes part of the student's constitution. . . . When trying to implement its greatest common factor, cast drawing seems best suited. You might think, why do cast drawing at university again, after having done it countless times in preparation for the entrance exam? In fact, even though you are asked to draw plaster casts like you have done so up until this point, what we request of you at this stage is quite different to what you have been doing previously.[19]

Terada explained that cast drawing for entrance exams and cast

17 Faculty of Oil Painting, Tokyo University of the Arts, "Kyōshitu deno zadankai: sekkō dessan o dō omouka" [Discussions in the classroom: Thoughts on cast drawing], *Atorie: zusetsu jisshū sekkō dessan no egakikata* [Atelier: illustrated manual: How to do cast drawing], no. 429 (November 1962): 104–116.

18 Ibid, 107.

19 Ibid, 108.

drawing at university are two completely different things and emphasized the importance of drawing as a basis for self-expression. However, the confusion between drawing as a basis of art and cast drawing as a practice of reproducing a likeness occurs here as well. For this reason, several students focused their discussion on "plaster casts" as a subject, and refuted Terada's explanation. They raised their doubts, with some making comments such as, "the question is why is it necessary to draw plaster casts" and complained that "while there are many things said about the value of cast drawing and the drawing skills as the basis for future work, one cannot help but feel a strong sense of doubt and contradiction about it."[20] In response to this, Terada stated as follows.

> Terada: Drawing has no limits. There is drawing for the sake of drawing, drawing as a painter, and drawing as an artist—it is something that is constantly elevated. In fact, otherwise, it would be absurd to start with cast drawings. . . . However, cast drawings often incorporate elements of grammar. Which is why it is most undesirable for everyone's work to turn out the same. . . .
> Student: So when you arrive at this realization, it doesn't necessarily have to be cast drawing.
> Terada: Yes, you can say that.[21]

Terada tried to justify cast drawing by positioning "drawing as an artist" as its extension. By his own explanation, however, he created a situation in which he had no choice but to agree with the student's counterargument that "it doesn't necessarily have to be cast drawing." The discussion that followed shifted to students expressing their dissatisfaction with cast drawing being a standard requirement within university curriculums. However, Terada's response to student criticism that they were "too busy making cast drawings and had no time to create their own works freely," was as follows.

> Once you have reached that stage, it doesn't have to be cast drawings anymore. I feel that you can continue to enrich your practice with various kinds of drawings. A school, however,

20 Ibid, 109.

21 Ibid, 109–110.

> is a place that operates as a collective, which is why certain lines must be drawn. Students may earn the course credits they require to graduate by taking cast drawing classes over a certain period, and once having done so, develop their own means of expression, or engage in reflection.[22]

22 Ibid, 110.

23 Ibid.

According to this explanation, cast drawing can only be for the sake of the curriculum, and not an issue of artistic perspective. Other professors such as Nakane Hiroshi and Sakamoto Kazumichi who also took part in the discussion, made some further comments.

> Nakane: . . . Reflecting on [my experience], I engaged in cast drawing without contemplating why I needed to do it, and what it was for. . . . At any rate, I developed an interest in the act of drawing, and I gradually became fascinated with cast drawing the more I did it. So, in retrospect, if talent in painting is indeed something that can be expanded or extended to some extent, cast drawing helped in bringing out my talent, and that was a very positive experience. . . .
> Sakamoto: I feel the same way. . . . While I engrossed myself in drawing without really knowing why I needed to do it, I came to understand that it was about recognizing a sense of beauty that is supported by form. It was at this point that I realized for the first time that it was not about how one draws, but about how one perceives [the subject], as Professor Terada mentioned previously.[23]

To sum up, the answers provided by teachers in response to the question, "Why plaster casts?'' were not adequate in explaining the relationship between training for self-expression and the practice of cast drawing. They simply went no further than pointing out the problems in the format of the school curriculum, and thus were unable to convince the students. The discussion came to a close with the professors showing some understanding of students' opinions, yet without demonstrating a clear stance on the pros and cons of cast drawing. Furthermore, the article showed that the guidelines and policies in the 1960s for teaching oil painting only targeted figurative

painting and did not address the changes and transformation in style that were popular worldwide since the 1950s, including abstract painting and Art Informel.

The idea of "drawing as art" has the drawings of Cézanne and Rodin as its foundation, and it brings emphasis to the artist's subjectivity and inner image. As British critic Roger Fry's analysis of Cézanne prompted the transition from subject matter to form in the context of painting, such expressions contained the opportunity for artists to shift their interest from representational painting to more abstract forms of expression.[24] Therefore, even if professors were to insist that students find "inspiration" and "sensitivity" in the practice of cast drawing, if that "inspiration" and "sensitivity" could only be established with the premise of figurative painting, it was indeed very different from what the students were looking for in painting. There was a conversation between Terada and a student who took part in the discussion that appears to prove this point. The student stated, "If one were to develop an interest in things other than the world that can be seen through one's eyes, don't you think that the value of cast drawing becomes highly questionable?'' To this, Terada responded, "I think that if you want to express something other than what you can see, you should switch to another means of expression. For example, literature, music, and so on...." demonstrating that the university was not able to cope fully with the new styles and forms of expression.[25]

What became clear from this discussion was the divergence between cast drawing education for oil painting majors and international art trends in the 1960s, and the fact that students were dissatisfied with this. Furthermore, it illustrated that the professors, who needed to run a national educational institution while inheriting the contradictions between the system and means of expression that were experienced in previous eras, were indeed unable to come up with effective solutions.

The dispute over the necessity of cast drawing extended beyond the classrooms of TUA, involving professors from other universities and art critics, and developing into a much larger current. Among those who participated in this dispute, *Bijutsu techō*, a driving force behind art discourse in the latter half of the twentieth century, and one of the first magazines to introduce cutting-edge art of the times, since the

24 Roger Fry, *Cézanne: A Study of His Development* (New York: Macmillan Company, 1927; Reprint, Whitefish MT: Kessinger Publishing, 2004).

25 "Kyōshitu deno zadankai," 112–113.

late 1950s repeatedly published feature articles on art education and severely criticized the conservativeness of cast drawing education. The first of these articles was "The 'Benefits' of Art School: What Can and Cannot Be Expected" which was published in the March 1963 issue of *Bijutsu techō*, followed by "We Who Failed the Entrance Exam for Tokyo University of the Arts" in the May 1964 issue, and "Education in the Formative Arts in the Midst of Confusion" in the May 1968 issue.[26] In his 1963 article, art critic Oku Eiryō made the following complaints about cast drawing being the standard for measuring the abilities of candidates.

> There is no doubt that most of the so-called art institutes [*bijutsu kenkyūjo*] in Tokyo are indeed cram schools for those wishing to take art school entrance exams. For example, the institute S, which boasts a high admission rate to TUA, is attended by approximately 200 students on a tripartite system. During the time that they study, whether it be two or three years, they learn cast drawing solely for the purpose of the exam. It is not a question of whether cast drawing is important for one's creative practice. In the same way that students prepare for general university entrance exams by mechanically repeating the same textbook questions, those studying for art school also repeatedly practice drawing plaster casts. Before entering art school, applicants become fully accomplished only in their techniques of drawing. TUA is a crucible for these kinds of "well-trained" students.[27]

Likewise, feature articles in 1964 and 1968 criticized the continued inclusion of cast drawing in college entrance exams. In a 1968 feature article, art critic Kitamura Yoshio criticized the entrance examination system in which cast drawings were used to measure the applicant's ability, quoting an interview with Yanagihara Yoshitatsu, who was then a professor at Nihon University College of Art.

> At any rate, successful candidates must be selected in one way or another. For this reason, cast drawing has been carried out through the ages, yet it's a very difficult question whether this

26 Oku Eiryō, "Bijjutsu gakkō no 'kōyō': Kitai dekiru koto kitai dekinai koto" [The 'benefits' of art school: What can and cannot be expected], *Bijutsu techō*, no. 217 (March 1963): 44–55; "Geidai nyūshi ni shippai shita bokura" [We who failed the entrance exam for Tokyo University of the Arts], *Bijutsu techō*, no. 236 (May 1964): 103–108; Kitamura Yoshio, "Konmei no naka no zōkei kyōiku" [Education in the formative arts in the midst of confusion], *Bijutsu techō*, no.297 (May 1968): 97–121.

27 Oku, "Bijjutsu gakkō no 'kōyō'," 52–53.

> is a good or bad means. I feel that there may be cases in which we end up leading students in some terrible direction from the outset. If there is a methodology for drawing, then there is the extremely delicate question of which students would excel in the future—those who have been selected based on this methodology, or on the contrary, those who have been selected even if they cannot draw. Due to being taught a particular method of drawing before entering university, students end up only being able to grasp the mere outlines of the subject.[28]

28 Kitamura, "Konmei no naka no zōkei kyōiku," 102.

While Komatsuzaki Kunio and Sakamoto Kazumichi had advocated in the 1950s that devotion to cast drawing would lead to establishing the foundations of painting, ten years later, it was already regarded as a method of education that was in fact farthest from it. As introduced thus far, we have observed two solutions proposed in response to the contradictions in modern Japanese art education: a return to European art academism, and an adherence to modernism. There is no doubt that the point of focus was the limits of cast drawing as a curriculum. Looking back, from the 1950s onwards, the entrance exams for TUA often used unprecedented plaster casts, such as a bust of Berenice or a bust of Geta. The fact that the professors themselves had anticipated examinees to respond to these novel motifs in new and refreshing ways rather than demonstrate the maturity of their technique achieved through repeated practice, yet had made it mandatory as part of the curriculum to draw plaster casts that were more commonly used as a motif, must have been regarded as inconsistent behavior in the eyes of students at the time. Sixty years had passed since Kuroda Seiki taught at the TSFA, and cast drawing education was about to reach a major crossroads.

ENTRANCE EXAMINATION REFORMS IMPLEMENTED BY NOMIYAMA GYŌJI

THE FACULTY RECORDS OF the Department of Oil Painting at TUA since the 1960s shows that Yamaguchi Kaoru resigned in 1968, followed by the resignation of Koiso Ryōhei in 1971, Kubo Mamoru in 1972, and Terada Shun'ichi in 1978. Replacing such figures was Nomiyama Gyōji, appointed as assistant professor in 1968, and Enokura Kōji who became a part-time lecturer in 1975. The generation in support of figurative painting had thus retired, while new professors with a more abstract and conceptual style joined. This generational change in professors and the student protests in 1969 led to the elimination of cast drawing from the entrance exam for the university's oil painting major.

The student protest at TUA was a minor and informal event compared to those at Tama Art University and Musashino Art University, where the entire university was blocked off by barricades. Nevertheless, in 1969, the Joint Struggle Committee for the Liberation of Tokyo University of the Arts was formed centering on students enrolled in the oil painting major, and various activities were carried out such as closing certain studios within the department and demanding collective bargaining with the faculty council.[29] At the root of these student protests at art universities was the question of the significance of artistic expression and the guarantee of free creative activity. In 1969, a handbill distributed by the leaders of the Students' Union of TUA's Fine Art Department consisted of the following text:

29 Tokyo University of the Arts Centennial History Publishing Committee ed., *Tōkyō Geijutsu Daigaku hyakunen shi: bijutsu gakkō hen* [100 years in the history of Tokyo University of the Arts: Fine arts department] (Gyosei, 2003), 631–632.

> In the protests against the curriculum that have been carried out thus far by the second- and third-year oil painting students, we ask ourselves what we seek independently and autonomously from this place that is TUA, and fundamentally questions what TUA is and what art itself is.… While rejecting the curriculum that yet again has been one-sidedly presented by the faculty, as part of our independent production, several students created works under the theme of costumes as stage sets for the play *The Cherry Orchard*.… The leaders of the Students' Union believe that precisely we should continue to pursue these issues that confront us, by pursuing our own artistic practice as creative subjects.[30]

The "curriculum that yet again has been one-sidedly presented" as it is mentioned here, would have certainly included cast drawings, about which the students had expressed a strong dissatisfaction. The way the students refused this and actively engaged in independent production takes criticism towards the system as a starting point for their own practice, and foreshadows their self-awareness as a contemporary artist that is unbound by the expressive formalities of painting. Nomiyama played a key role in negotiating with students during the protests. Nomiyama graduated from the Department of Western-style Painting at TSFA and was based in France from 1952 to 1964. In 1968, he became an associate professor of oil painting major at TUA. It was immediately after that the students protests began, during which he repeatedly negotiated with Satō Ichirō, who was the student representative, regarding the rules and regulations for the graduation exhibition of the major. Satō recalls that Nomiyama had listened to the opinions of the students, suggesting that he was a professor who was highly trusted by the students.[31] In his autobiography, Nomiyama mentioned that he was the only professor in the major to have remained on campus during the protests, and severely criticizes Koiso and other professors for not showing up at school and forcing him to act as a negotiator with students.[32]

An important aspect of Nomiyama's teaching career, as he himself has repeatedly stated in interviews, is that he embarked on reforming the assignment for the entrance exam when he became an assistant

30 Ibid, 633.

31 Ibid, 661.

32 Nomiyama Gyōji, *Itsumo kyō: watashi no rirekisho* [Always today: My resume] (Nikkei Inc., 2005), 217–225. In 1970, the oil painting major was led by professors Koiso Ryōhei, Kubo Mamoru, and Wakita Kazu, and assistant professors Nomiyama Gyōji, Terada Shun'ichi, Nakane Hiroshi, and Kanosue Hiroshi.

professor of oil painting major at TUA. According to those descriptions, the reason for Nomiyama having doubts about cast drawing was due to his own educational experience.

> In the first and second terms, students practiced cast drawings using charcoal. Then in the third term, they made charcoal drawings of nude models. When that happened, the student rankings began to change drastically. Rankings were visible to everyone because [professors] gave scores for each student. Those who have done well have their work put up on the wall.… In the second term, the same students kept having their work put up every week, because the curriculum was again cast drawing. However, when it came to nude drawings in the third term, things started to change because of the change in motif. The rankings changed, because students who excelled in cast drawing did not with nudes—their drawings were awkwardly stiff and lacked fluidity.… Then, things changed drastically again when students started working with oil paints. It was as if the slate was wiped entirely clean. It was at that point that I felt that cast drawing, just as I had thought, could never be anything like the basics.[33]

It was thereafter that Nomiyama, who became a professor of the oil painting major, felt blinded and overwhelmed by the 2,000 or so cast drawings by the applicants of the entrance exam, and appealed to other members of the faculty to abolish cast drawing for the entrance exam.

> I suggested that we change the assignment for the entrance examination. Koiso Ryōhei, who was the most senior faculty member at the time, looked at me bewilderingly and asked, "Then what would you make them draw instead?" . . . The professors of the oil painting major disapproved of my proposition. [Their belief was that] they could clearly instruct students on what to do because cast drawing had a standard format and set of rules, and that it was precisely due to its impersonality that students eventually needed to escape from it and find their own way.[34]

33 Nomiyama Gyōji, "Nomiyama Gyōji intabyū: Tōkyō Geidai nyūshi kaikaku no tenmatsu" [Interview with Nomiyama Gyōji: The details of entrance examination reforms at Tokyo University of the Arts], *Bijutsu no mado*, no. 267 (December 2005): 54–55.

34 Nomiyama Gyōji, "Geidai nyūshi wa dō arubeki ka: 'Sekkō dessan' no kōzai" [How the entrance exams for Tokyo University of the Arts should be: The merits and demerits of 'Cast Drawing'], *Geijutsu shinchō* 38, no.10 (October 1987): 50.

Nomiyama's proposal was not accepted straight away. As also reflected in Nomiyama's comment, "In any case, I was alone. All the other professors agreed with Koiso-san's opinion," it seems that there was indeed a feud between him and other professors over the abolition of cast drawing.[35] When Koiso and Kubo retired, Nomiyama was selected as a member of the entrance exam committee for TUA's oil painting major. Taking advantage of his authority to decide on what was to be assigned, he made some reforms to the entrance exam.

The 1974 entrance exam for the oil painting major at TUA is outlined as follows. Every year until 1973, the first stage of the exam was a charcoal drawing of a plaster cast, and the second stage was an oil painting (or watercolor) of a person or still life. However, Nomiyama reversed the order of drawing and painting, and what is more, devised a daring assignment that asked students to depict an imaginary landscape.

> First-stage Examination: Oil Painting—Depict an imaginary outdoor landscape with flowers and vases as the theme. Second-stage Examination: Drawing—Make a drawing of a seated male figure (from head to knees) using charcoal.[36]

Nomiyama commented on his impression of the entrance exam assignments, stating, "The majority of students seemed confused and flustered, and all we needed to do was accept those who seemed to have a good sensibility in tackling the task at hand. It didn't matter if they weren't that good at drawing because we could train them once they've enrolled. We wanted to select those who had a keen sensibility."[37] For the next five years, Nomiyama kept assigning oil painting for the first exam and drawing for the second exam, with a variety of subjects centering on still lifes.

Nevertheless, Nomiyama states that his reforms were a failure. The reason for this is that in correspondence to this new entrance exam format, art cram schools developed a fixed pattern as they had done so with cast drawings as a measure in preparing students for the oil painting assignment in the first-stage exam.

36 *Shōwa 40 nen- nyūgaku shiken mondai* [Entrance examination assignments: from 1965 onwards] (1965-77), collection of the Academic Affairs Section, Faculty of Fine Arts, Tokyo University of the Arts.

37 Nomiyama, "Nomiyama Gyōji intabyū," 56.

> From around the third year since these reforms were set in place, cram schools started training their students to complete an oil painting in three days. They used a very powerful drying agent, which made the paint dry quickly and enabled students to paint faster. In this way, a precise "how-to" method was established in a mere three years. . . . If that's the case, then applicants might as well just practice making cast drawings, because then they can paint in oils freely with their own ideas. I thought this was less sinful.[38]

Nomiyama resigned from professorship in 1981 and left the art education scene. At that time, he apologized to other professors, saying, "Please don't follow the entrance exam method I've been carrying out over the past few years."[39] The cause of Nomiyama's failure was that he did not correctly recognize the changes in cast drawing education that had occurred in Japan. Criticisms based on notions of conservatism and academism, which were widely seen at the time, no longer applied to Japanese cast drawing education. As we will see in detail in the next chapter, cast drawing education in the latter half of the twentieth century changed significantly due to the influence of cram school education. It was not something that could simply be categorized as "adhering to a fixed pattern" or "lacking in individuality." The true opponent that Nomiyama was up against was the over-bloated art cram school industry that stood in the backdrop of the applicants. The failure of Nomiyama's reforms ultimately illustrated the sheer strength of the influence of art cram schools on art education in Japan.

Despite Nomiyama expressing his defeat, the entrance exam for the oil painting major did not return to cast drawing, but rather, further diversified. Looking at records of the entrance examination assignments, it appears that cast drawing was assigned once again in 1981 and 1982, and not again until 1988. What is more, it was only in 1982 when a single plaster cast was assigned for the exam; the cast drawing assignment for the 1981 exam differed significantly from standard style of cast drawing, as several casts of torsos were tied together with white robe, the style [of combining with multiple casts and other miscellaneous motifs] often referred to as "plaster cast set" (*kumi-sekkō*). Nomiyama's entrance exam reforms, despite him

38 Ibid.

39 Nomiyama, "Geidai nyūshi wa dō arubeki ka," 52.

personally assessing them as failures, resulted in a major change that exceeded his intentions.

In addition to the entrance exam, another significant impact was the gradual changes of the curriculum at TUA from around the late 1970s to 1980s. In 1982, the Educational System Council, which deliberated on the development of the education and research organizations of TUA, submitted a report that stated the following.

> Students majoring in painting are also studying new environmental and spatial works as well as works based on the characteristics of the materials themselves, and visual works, videos, and photographs that integrate form, color, time, and sound as means of expression. However, there is a lack of facilities to accommodate these needs, and students presently have no choice but to work in the corridors and small school yard, which is indeed very inefficient and even dangerous.[40]

For this reason, the Council requested that a second campus be established for TUA. As can be seen in the report, under the influence of international art trends, the oil painting major at TUA virtually transformed into a contemporary art major.

In response to these changes, in the 1980s, the curriculum spanning cast drawing and figure painting in oils was gradually abolished. Furthermore, progress was also made in the mindset of the faculty. Kudō Tetsumi, who became a professor of the oil painting major in 1987, commented on his teaching policy at university, saying, "I leave students to engage freely in their practice, and therefore it is only possible to provide guidance through having students present their works to us. If possible, I would like students and professors to present a group exhibition together, since after all, we are good rivals. . ."[41] Students came to be treated as "artists" from the point they entered university, and the classroom became a place for independent production rather than a place for instruction.

40 The Tokyo University of the Arts Toride Campus was established in 1987. Tokyo University of the Arts Centennial History Publishing Committee, *Tōkyō Geijutsu Daigaku hyakunen shi*, 868.

41 Sugawara Takeshi, "Geidai dereba gaka ni nareru? Sotugyōsei no 30 nengo wa. . ." [Can You become an artist if you go to Tokyo University of the Arts? Speaking with students 30 years after graduation], *Geijutsu shinchō* 38, no.10 (October 1987): 39.

MIYASHITA MAKOTO'S BELIEFS ON CAST DRAWING

AS CHANGES WERE INTRODUCED to the educational policies of TUA, cast drawing came to lose its institutional backing, and along with that, the main constituent for such means of education shifted from universities to art cram schools. Compared to universities, which were strongly influenced by contemporary art, art cram schools did not experience a direct wave of change, and thus continued to include cast drawing in their educational curriculum even after the 1980s. As a result, cast drawing, which seemed to have been obliterated from university education, survived in a form that was less visible to the public. Thus, the same structure as what had previously been observed in art school, in which academism and modernism were accepted in parallel with one another, was unexpectedly reestablished in a way that straddled two types of organizations, with cast drawing being taught at art cram school, and contemporary art at university.

Discourses that advocated cast drawing as the basis of all art were no longer observed by the 1980s as it might be expected. As if to symbolize this, textbooks on cast drawing that were once written by professors at TUA came to be written by cram school instructors. In the commentaries on cast drawing techniques compiled in the series, *For Those Aiming to Enter Tokyo University of the Arts and Other Art Colleges* [Geidai bidai o mezasu hito e], published as supplementary volumes of *Atelier* since1980, it was art cram schools such as Shinjuku Art Academy [Shinjuku Bijutsu Gakuin] and Suidobata Art Academy [Suidōbata Bijutsu Gakuin] that provided articles and reference

illustrations. The content of textbooks also changed, shifting their focus from ethos-based and essentialist theories on art to pure technical guidance.[42]

Still, institutional reform does not occur instantaneously. The disappearance of cast drawing from university education, does not equate to the disappearance of people who taught cast drawing, and systemic reforms occur at different pace depending on the organization. Since the 1980s, university education and cram school education largely parted ways, and this was due to a much more gradual process of change at art cram schools.

Back in the era of the TSFA, professors such as Fujishima Takeji and Kobayashi Mango directly ran private studios [for pre-university students] called "art institutes"[*bijutsu kenkyūjo*] thereby offering a consistent level and methodology of education at both art cram school and the TSFA. However, due to the enactment of the National Public Service Law in 1947, it became impossible for professors at the TUA to teach at these [commercial] institutes. As a result, the connection between university and art cram schools weakened, and thus the changes that occurred at university did not immediately affect the art cram schools. Speaking in terms of cast drawing, since TUA was an authoritative entity belonging to the mainstream of the art world, its educational content was openly subject to criticism. Meanwhile, art cram schools remained out of the spotlight and were cut off from university education since after the war, therefore the cast drawing education that they offered was not openly criticized.

Let us bring our attention to the painter Miyashita Makoto, who continued to teach cast drawing in a place that had been pushed out of the mainstream of the art world, and in doing so left a mark on education aimed at the entrance exam. After studying under the tutorship of Koiso at TUA majoring in oil painting, Miyashita worked as a junior assistant at the oil painting major of TUA from 1966, and later as an assistant from 1968 to 1973. Assistantship at the major in the 1960s was considered to have a promising future, with the position being regarded as a steppingstone for further promotions to assistant professor or professor. In addition to Miyashita, other assistants such as Kanosue Hiroshi, Nakane Hiroshi, and Onuma Teruo were all later promoted to assistant professor or professor. It is evident that

42 The first volume of *For Those Aiming to Enter Tokyo University of the Arts and Other Art Colleges* was published [as a supplementary issue] in no.138 of *Atelier* (September 1980). It was authored by four art cram schools: Asagaya College of Art and Design, Ochabi Institute, Shinjuku Bijutsu Gakuin, and Suidobata Bijutsu Gakuin. The purpose of publication is stated in the introduction to the first volume: "This book has been edited and compiled for those who are studying towards entering art university in the future. In particular, we focus and specialize on the studies necessary for undertaking the practical assignment which is given in the entrance exam." Asagaya College of Art and Design, Ochabi Institute, Shinjuku Bijutsu Gakuin, and Suidobata Bijutsu Gakuin, *Bessatsu Atorie: Geidai Bidai wo mezasu hito no e* [Atelier supplementary issue: For those aiming to enter Tokyo University of the Arts and other art colleges], no. 138 (September 1980): 1.

Miyashita played an important role in teaching, as attested by the fact that he wrote the introduction and conclusion for *Atelier: Tips for Cast Drawing* no. 503[43] published by the Faculty of Oil Painting, TUA. Miyashita was thus an individual who followed the genealogy of Japanese art academism inherited through Kuroda, Fujishima, and Koiso, yet thereafter he left TUA and became a lecturer at the Yoyogi Seminar Formative Arts School [Yoyogi Zemināru Zokei Gakkō, hereafter YSFAS], and instructed at this art cram school since the early days of its establishment.

Miyashita's teaching was characterized by his strong belief in cast drawing. This was motivated by his experience of taking part in a research trip organized by the western art study group of TUA, which sparked his strong interest in the methods of composition in traditional Western painting.[44] In addition, Miyashita originally studied under Koiso, who Nomiyama had criticized, and thus like Koiso, advocated the continuation of cast drawing and came into conflict with Nomiyama. In 2008, I had the opportunity to interview Miyashita and ask him about the cast drawing classes he taught at TUA and YSFAS. In this interview, Miyashita strongly criticized Nomiyama for abolishing cast drawing for personal reasons.

> Araki: You mentioned that Nomiyama introduced changes to the entrance exams in 1974, if I remember correctly. Why do you think cast drawing came to be seen in a negative light?
> Miyashita: In 1970, there was a wave of university reform around the world. The reason why we stopped including cast drawing in the curriculum despite it being meaningful, was because students criticized it as crushing their sensibility. Since I had written and compiled a number of books on cast drawing for *Atelier*, the students singled me out and showered me with accusations. At one point we asked, "What's wrong with cast drawing? Why don't you tell us what's bad about it then?" Along with some of the young students who made a fuss at that time, Nomiyama himself thought that cast drawing had a negative effect. TUA continued cast drawing in its curriculum as it had done in the past, yet it was around this time that Nomiyama started saying that cast drawing was noxious. So,

43 [Faculty of Oil Painting, Tokyo University of the Arts, *Atorie: sekkō dessan no kotsu* [Atelier: Tips for Cast Drawing], no. 503 (January 1969)]

44 Miyashita travelled to Europe with Kikuta Kazuo and Yamamoto Masao for one month between March 23 and April 28, 1969. Tokyo University of the Arts Centennial History Publishing Committee, *Tōkyō Geijutsu Daigaku hyakunen shi*, 630.

> I once asked him, "Then among all of us [professors] here including professor Koiso, what do you suggest we teach students instead of cast drawing? What did you yourself study at university?" to which he responded that he was made to do cast drawing. Then I said to him, "Didn't you strengthen your skills and abilities through being made to do cast drawing?" While I was there, he reluctantly continued to include cast drawing in the curriculum, but as soon as I left my position at TUA, he introduced these arbitrary assignments.
> Araki: He assigned something that encouraged students to incorporate their imagination.
> Miyashita: After all, the aesthetics he relied on were by far inferior to that of Praxiteles. Did these assignments truly illustrate an aesthetic that surpasses the Greek aesthetic of Praxiteles? Simply trying to introduce something new is not enough. Yet that which was implemented were these ridiculous personal assignments.[45]

45 Interview with Miyashita Makoto (former lecturer of Yoyogi Seminar Formative Arts School, and professor of Bunsei University of Art), September 2, 2008.

From the above remarks, it is clear that Miyashita inherited Koiso's idea that Western classics was the foundation of art, and that the educational curriculum for Western-style painting in Japan should follow this base. After working as a part-time lecturer at university for one year from 1973, Miyashita was invited to teach oil painting at YSFAS. YSFAS is an art cram school that was originally established in 1962 as the Drawing Class of Yoyogi Seminar and later renamed as Art Class in 1971. It came to be equipped with various facilities to take its shape as a specialized art cram school. At the time of its founding, YSFAS actively hired young artists with overseas experience as its instructors, such as Fukumoto Akira who studied in France, and Sasaki Shiro who studied at Academy of Fine Arts, Munich. In doing so, it tried to differentiate itself from other cram schools, as a "cram school where artists teach." Miyashita had no long-term experience studying overseas, but as mentioned earlier, he had a history of traveling to Europe, and his background as an assistant at the oil painting major of TUA likely aided him in being invited to teach at YSFAS.

Here lies the question of why Miyashita insisted on continuing with cast drawing. In a textbook on cast drawing that he supervised,

Miyashita mentions, "The most important characteristic of plaster casts is that they are duplications of historically remarkable works" and explains that "Whether or not it is possible to depict even a sliver of the secret of the beauty that lies within, begins with an understanding of the object." Furthermore, he criticizes "mindless technique" and describes Greek sculptures with their ideal image, as that which "never changes as the basis of form."[46] As discussed so far in this book, cast drawing in Japan has been practiced as an educational method that remains independent from the history of Western sculpture. Here, Miyashita seeks to return to the spirit of ancient Greece and the Renaissance, and to reaffirm the role that cast drawings once played, that is, as the basis of formative arts. With regards to cast drawing in the context of entrance exam education, he made some remarks that warned against placing far too much emphasis on technique as well as tendencies to prioritize receiving a pass.

> Originally, drawings were not meant to be shown to others. Recently, however, there has been a tendency to produce drawings that above all are meant to be shown and seen. For example, there is this sense of caring too much about what others think, what style of drawing would be best to get one into university or how best to stand out. . . . What I fear the most is that it could become somewhat fascistic, since the instructors are highly skilled and understand the logic [of how to pass the exam]. Instructors who are involved in preparing students for entrance exams end up wanting them to pass, so even if they are aware that it may not be the right thing to do, they at times push students to improve their grades. However, when drawing an apple, I want instructors to discuss and contemplate [with their students] what an apple actually is.[47]

What embodied Miyashita's faith in ancient sculpture was the large cast drawing room established in 1981 the atrium space spanning the first and second basement floors of YSFAS when designing the new school building (fig.3). Miyashita was involved in the design of the cast drawing room and took the lead in selecting more than ten life-size full-body plaster casts, centering on Renaissance sculptures such as *Winged*

46 Supervised by Miyashita Makoto, *Yoyogi Zemināru Zōkei Gakkō āt bukku: sekkō dessan* [Yoyogi Seminar Formative Arts School book: Cast drawing] (Yoyogi Seminar Formative Arts School, 1993), 5.

47 Shikaku Design Kenkyujo ed., *Yozemi no sekkō dessan kyōshitsu* [The cast drawing class at Yoyogi Seminar Formative Arts School] (Shikaku Design, 1999), 134.

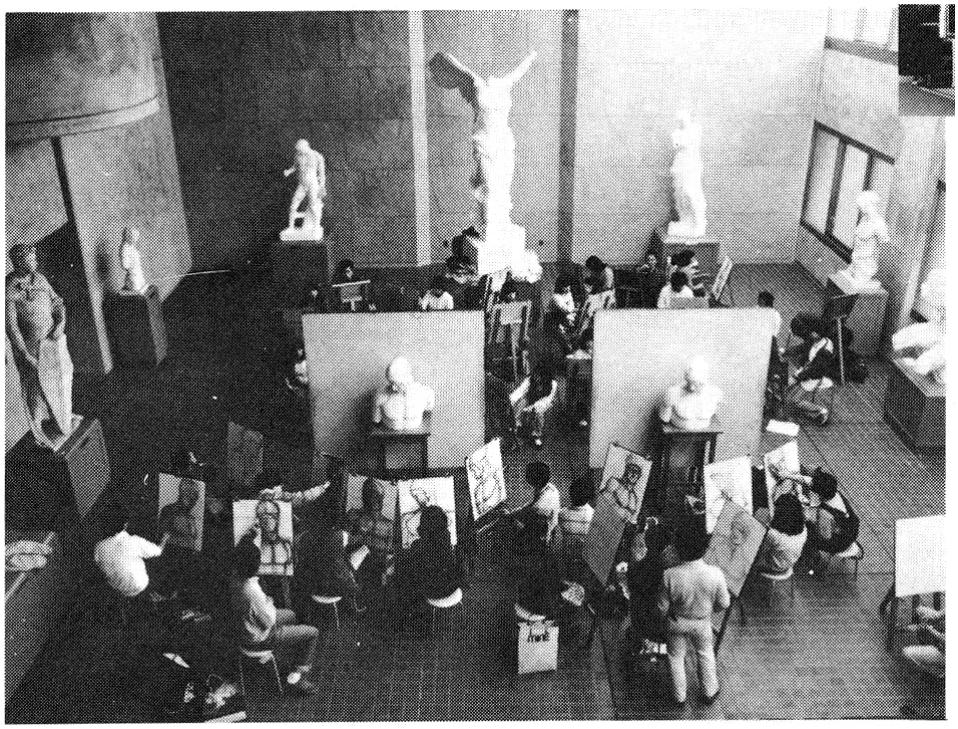

fig. 3
The large cast drawing room at YSFAS. Students drawing the *Bust of Mars* with life-size full-body plaster casts of sculptures such as *Winged Victory of Samothrace*, *Moses*, *Bust of Saint George*, and *The Dying Slave* seen in the background. Advertisement for YSFAS, *Bijutsu techō*, no.475 (January 1981).

Victory of Samothrace, *Moses*, *Bust of Saint George*, and *The Dying Slave*. Raising the *Bust of Hermes* as an example, Miyashita explains as follows the reason for setting up such a huge display of plaster casts like no other art cram school. "Hermes extends his right hand upward, thus stretching his greater pectoral muscle. It is possible to clearly recognize the tension in the chest that occurs as a result when it is a full-body figure. Thus, even when I assigned students to draw the *Bust of Hermes*, I took them to this cast drawing room and instructed them while showing them this full-body figure."[48]

Nevertheless, it remains questionable how effective these large plaster casts were in preparing students for their entrance exams. This is because art universities, including TUA, began to frequently change the content of the assignments, and therefore mastering the formative characteristics of specific plaster casts did not necessarily enable students to produce good results in the entrance exams. If the entrance exams were to assign cast drawings of specific statues every year such as *The Dying Slave* or *Bust of Saint George* that were in the collection of YSFAS, then perhaps these full-body casts would have served as ideal teaching material. However, from the 1950s onwards, TUA often used novel plaster casts that no one knew about in order to outsmart the entrance exam education of art cram schools. Therefore, art cram schools were forced to teach students to draw a wide range of heads and busts that could potentially be assigned in the entrance exams. As a result, it seems that the practical instruction at YSFAS was also centered on head and busts that were in fact assigned in the entrance exams. The photograph of the large cast drawing room mentioned above was published in a 1981 advertisement for the school, and in it, students can be seen drawing the *Bust of Mars* placed in front of a screen, which was a frequent assignment for entrance exams at the time. The idea of returning to the classics as had been inherited since Koiso's times, not only seemed to have lost its significance in university education, but also in the educational provided at cram schools.

A few words about what subsequently happened with these plaster casts. In 2005, YSFAS decided to dispose of these plaster casts when the school opted to demolish its building and move to a new location in Harajuku. Nishimura Hiroyuki, who was the chief lecturer of the sculpture class at YSFAS, resigned from his job and took the statues

48 Interview with Miyashita.

of *Winged Victory of Samothrace* and *Moses*, which were scheduled to be discarded. These two casts thus came to be installed outdoors in Yugawara, Kanagawa Prefecture, where Nishimura's studio was located.[49] After that, *Winged Victory* was stored in a warehouse again due to damage caused by rain, and *Moses* was installed in the school grounds of the Zougei Art Academy [Zōgei Bijutsu Gakkō] which Nishimura newly established in 2009.

Meanwhile, after retiring from his teaching position at YSFAS, Miyashita was invited to become a professor at the oil painting major of the newly established Bunsei University of Art in 1999, where he continued to teach cast drawing until his death in 2010. Bunsei University of Art also has a Drawing Room equipped with full-length casts of ancient sculptures. Miyashita was again involved in its design, and taught cast drawing classes during the first half of the first year based on concepts of "balance" and "proportion" observed in ancient sculpture.[50] When I asked about the students at Bunsei University of Art, Miyashita grumbled that "students who come to university today have no experience in drawing at all." However, at the same time, he praised the ingenuousness of students who entered the university without any extensive former training, stating, "Those who come to Bunsei have individuality when it comes to drawing because they have no experience." Such remarks illustrate how, until his final years, Miyashita believed in the effectiveness of cast drawing as a basic means of training, and thus continued to teach it.

Miyashita, as a defender of cast drawing which had been criticized since the 1970s both in relation to contemporary art and in relation to university entrance exams, never became the mainstream in art education discourse in the latter half of the twentieth century. The course of events by which he inherited Koiso's will and intent during his time at TUA, and after leaving the university created a large cast drawing room at YSFAS, seems symbolic in illustrating how the setting for cast drawing education shifted from university to art cram school.

49 The circumstances regarding the transportation of the *Winged Victory of Samothrace* is described in detail in the following blog [now defunct]. *nut.petit* (blog), accessed March 28, 2016, http://nut.petit.cc/muscat1/categories/13074.

50 Interview with Miyashita.

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